

even read again those poems which they have analyzed during their college course. A great advantage, however, has come about by this method. Poetry and general literature are studied, and the fact that the student's attention is turned to them, even though in the wrong way, has the effect of stimulating him to some appreciation of their value.

Still, the problem of the practical development of the imagination has not yet been solved by either of these methods. Art can be studied only as art and by means of art. It is not science, nor can it be studied as science, or by exercising merely the analytical faculties of the mind. All art is a form of poetic expression, and the artistic nature can be awakened only by exercise in poetic expression in some of its forms.

The lessons in this book are arranged according to the principle that the artistic nature must be developed by being brought into active exercise, and that this can be achieved by using the simplest and most natural form of art, — that of *the spoken word*.

It was the attention given by the Greeks to the spoken word that caused them to be the most artistic of peoples. By far the most of the work of their schools was the study and recitation of the works of their poets. While they may have slighted the written word, and exaggerated too much the importance of speech, we in our day have gone to the other extreme, and are exaggerating the importance of writing as an agent of education, to the exclusion of the earlier and more simple and natural method of the human voice. The voice is the little child's first conscious agent of expression; it is man's chief means of communication; it is fullest of the life and energy of the human soul; it is the simplest and most natural agent of the faculties of the mind. Some may consider the Greeks to have been the greatest masters of writing in the world, and this is true; but their writing was great because founded upon and developed by their speech.

It is a well-known fact that all poetry was first written with reference to delivery; and many of our greatest poets have felt that the higher development of poetry cannot come until it is once more written with reference to its vocal expression. Milton has said,—

"Blest pair of Sirens, pledges of Heaven's joy,
Sphere-born harmonious Sisters, Voice and Verse!
Wed your divine sounds, and mixt power employ
Dead things with imbreathed sense able to pierce."

Be this as it may, the most adequate method of studying literature and of developing the imagination and artistic nature is by means of the spoken word; and for this there are many reasons.

Vocal expression is the most direct revelation of the processes of thought and emotion. It is the most immediate manifestation of the living activity of the soul, of which literature is the embodiment. Matthew Arnold called literature "the criticism of life." The higher the literature, the more it embodies and suggests life; hence the more immediately is it related to the natural languages, and the more capable of being interpreted by them.

The study of vocal expression furnishes a means of following the processes of thought. The most subtle movements of the imagination and feeling can be studied in connection with their vocal response, and this response can be used also as an agent in developing right imaginative and emotional action. If education is "learning the use of tools," and if the exercise of the higher faculties depends upon the use of a tool, then the voice furnishes the simplest of tools for testing and exercising them.

Again, imagination and the artistic nature can be exercised only by means of the most familiar agents. The artist can express only what is native and inherent to his heart. Millet, the painter, is said to have paused in the midst of his early work, on over-hearing a remark about its character, to ask himself what really was the most intense affection of his heart. It was because of this that he turned to the portrayal of French peasants, and the interpretation of the life of the poor. He thus led a new movement in art; the real spirit of the poor, their heroic devotion, their tenderness, their pain, had never before been made the subject of art. No amount of contempt on the part of the critics nor neglect on the part of the public could ever turn him from his conviction that art can portray only the central affection of the heart of the artist. The greatest artists of every age have used the simple means which lay near to their hands.

Now, the native speech of every man lies nearest to his imagination and creative instinct. Vocal expression furnishes a simple and universal means of awakening the artistic nature. Speech is the primary, the most natural, language, and can be filled fullest of the life and spirit of man. The use of his native language carries him farther away from the dominion of mechanical rules. It is the most spontaneous and unconscious manifestation of the natural action of all his faculties. Before the imagination can show itself in painting, sculpture, or music, the student must have thoroughly mastered its mechanism; but the student's native tongue requires least of such mechanical and artificial mastery, and hence can most easily become the agent for the expression and testing of imaginative action.

"Style is the man himself." This statement has received careless acceptance, with very little realization of its truth, or of the postulates of such a truth. If style be the man, then artistic training must begin with disciplining his powers, and not with the external mechanical acquisition of certain facts or artificial rules. The *cause* of expression must be awakened; imagination and instinct must be quickened.

The study of general literature must begin by awakening those faculties and powers in ourselves which in another created the literature. Speech is the first form of expression. We talk before we write or draw or paint or model. Hence, the first language is the chief one to be used.

Of course, the objection will be urged that elocution is at present the most degraded of the arts; that the recitation of a poem frequently perverts its spirit,—and this is true. But the power of vocal expression to pervert literature or to destroy imaginative action only shows its influence. Its power may be used to elevate as well as to destroy.

Two methods of developing vocal expression grow out of two diverse views regarding the nature of delivery.

The advocates of one method consider vocal expression as a matter of pronunciation; and delivery a mechanical act having little, if any, relation to thinking. A few rules for inflection

based upon phraseology, some mechanical directions for stress or pausing, according to grammatical structure, and for the "tone" to use for a given emotion, form, unfortunately, the common conception of vocal expression. According to this method, thought and imagination belong only to the author. The reader must not interpose his mental action between the author and the auditor: he must present correctly the form of the author's words. Exactly as the printed page presents the language of the author to the eye, so the reader must present the words of the author to the ear.

The other method regards vocal expression as the manifestation of the processes of thought and feeling; that it conveys these by natural signs in speaking the words which are only symbols, or conventional representatives, of thought. Vocal expression is the giving of thought with its associated experience. It presents thoughts in such a way as to make another mind realize in the fullest possible degree their nature and relations. This view holds also that if vocal expression be the translation, the re-incarnation of thought and feeling, then the reader must re-think the thought; must reproduce its processes and the feeling it awakens, according to the laws and associations of his own mind.

According to this theory, vocal expression is regarded as an interpretative art, whose exercise requires the direct action of imagination and feeling. Reading is not only an art, but the interpretation of the most exalted forms of art and literature. Though delivery has a physical and mechanical side; though enunciation is necessary and cannot be done too well,—this is not the most important element in vocal expression. Vocal expression is the direct manifestation of thought and feeling. It is the translation into natural language of ideas expressed in words. It is the interpretation, or the bringing to life, of the first processes of thought and emotion as suggested by the language of words, and manifesting these by means of the other co-ordinate languages or modulations of voice and body. Vocal expression manifests the speaker's own thought and feeling, or his assimilation and realization of that of others.

Again, the action of the mind in writing is not the same as that in reading and speaking. The reader uses the natural languages

as his medium, not the pen; hence, he must think and feel with greater intensity than the writer. By him the ideas of the writer are made salient, their movement more natural, their realization more vivid.

According to any adequate view of the nature of vocal expression and delivery there must, therefore, be a definite training of those faculties concerned with the realization of truth. The development of vocal expression is dependent upon and simultaneous with the acquisition of literary taste. A man cannot express what he does not possess. The refinement of feeling, the intense realization of ideas, is fundamentally necessary.

Right vocal expression, then, is dependent upon the realization of truth; and the faculty most concerned with this is imagination. Where the imagination is inactive, all expression is mechanical and cold. "Imagination," says Fénelon, "is the only creative faculty of the human mind." It is the faculty which lies at the fountain-head of all art. Hence, that faculty which enables man to live in a mental world, to hold such an ideal before his mind that he can rise out of the literal and the actual; that faculty which enables him to live in a process of thought, to see and hear whatever is conceived by the mind as if it had real existence,—is especially necessary in vocal expression.

Again, the mind must continually change its point of view. There must be insight not only into truth and Nature, but into men. The reader, speaker, or actor must have quick and instinctive insight into character. He must see as others see, and feel as others feel. He must have that sympathy which will enable him to identify himself with all situations.

Sympathy, it has been said, is synonymous with insight. A lack of sympathy is a lack of imagination. Without imagination there can be no true appreciation, no earnest feeling.

Imagination appeals to imagination. Literature and poetry cannot be interpreted without the help of imagination to appreciate the highest ideals and most poetic visions. An interpretative art must accentuate the deepest and most fundamental elements in the matter interpreted. Imagination is needed to stimulate the deeper impulses, and to bring voice and body into unity. It

alone can give such a vivid realization of ideas as to awaken all the complex impulses and languages of man. It is needed to prevent isolation of ideas, and the hardening of truths into mere facts. It is needed to place ideas and facts in sympathetic relationship with one another; to give the spirit and not the letter, truth and not mere fact, the soul and not the mere body.

Vocal expression is the direct result of the free, spontaneous impulses of mind and heart. The actions and characteristics of the imagination furnish the most essential qualities of vocal expression. No form of art is more intuitive and immediate; nowhere are rules so impossible as in its sphere. All actions in vocal expression are the direct and immediate result of insight. Nowhere is there needed more penetration, more stimulus to feeling; nowhere is there such need to awaken a play of free and spontaneous activity.

The object of rendering a passage of poetry, the function of delivery in oratory, is to make truth more vivid; to give it the life of a personality; to bring unity out of diversity; to change abstractions into living and moving creations. All these fundamental requisites of oratory, of eloquence, of poetry, are the direct product of imagination. Hence, this faculty is the chief characteristic of right delivery. Its development will secure naturalness and effectiveness, and prevent artificiality and affectation.

THE world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in Nature that is ours:
We have given our hearts away, a sordid boon!
This sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers,—
For this, for everything, we are out of tune;
It moves us not. — Great God! I'd rather be
A pagan suckled in a creed outworn,
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea,
Or hear old Triton blow his wreathed horn.

Wordsworth

BEAUTY — a living Presence of the earth,
 Surpassing the most fair ideal Forms
 Which craft of delicate Spirits hath composed
 From earth's materials — waits upon my steps;
 Pitches her tent before me as I move,
 An hourly neighbor. Paradise, and groves
 Elysian, Fortunate Fields — like those of old
 Sought in the Atlantic Main — why should they be
 A history only of departed things,
 Or a mere fiction of what never was?
 For the discerning intellect of Man,
 When wedded to this goodly universe
 In love and holy passion, shall find these
 A simple produce of the common day.
 — I, long before the blissful hour arrives,
 Would chant, in lonely peace, the spousal verse
 Of this great consummation: — and, by words
 Which speak of nothing more than what we are,
 Would I arouse the sensual from their sleep
 Of Death, and win the vacant and the vain
 To noble raptures; while my voice proclaims
 How exquisitely the individual Mind
 (And the progressive powers perhaps no less
 Of the whole species) to the external World
 Is fitted: — and how exquisitely, too —
 The external World is fitted to the Mind;
 And the creation (by no lower name
 Can it be called) which they with blended might
 Accomplish: — this is our high argument.
 — Such grateful haunts foregoing, if I oft
 Must turn elsewhere — travel and see ill sights
 Of madding passions mutually inflamed;
 Must hear humanity in fields and groves
 Pipe solitary anguish; or must hang
 Brooding above the fierce confederate storm
 Of sorrow, barricaded evermore
 Within the walls of cities — may these sounds
 Have their authentic comment; that even these
 Hearing, I be not downcast or forlorn! —
 Descend, prophetic Spirit! that inspir'st
 The human Soul of universal earth,
 Dreaming on things to come; and dost possess
 A metropolitan temple in the hearts
 Of mighty Poets.

The Recluse.

Wordsworth.

I.

IMAGINATION, OR THE CREATIVE INSTINCT.

I. CONCEPTION AND IMAGINATION.

IN a valiant suffering for others, not in a slothful making of others suffer
 for us, did nobleness ever lie. Every noble crown is, and on Earth will ever
 be, a crown of thorns. *Carlyle.*

MUSIC, when soft voices die,
 Vibrates in the memory;
 Odours, when sweet violets sicken,
 Live within the sense they quicken;
 Rose-leaves, when the rose is dead,
 Are heap'd for the beloved's bed:
 And so thy thoughts, when thou art gone,
 Love itself shall slumber on. *Shelley.*

IN the first of the two sentences of the first extract a truth is
 stated plainly. In the second, the mind is made to realize the
 same idea with ten-fold force. What causes the difference? In
 the first there is a sequence of simple conceptions; in the second
 the mind suddenly and spontaneously discovers unity and relation-
 ship among diverse ideas. In the first clause a plain truth is
 stated in a simple and direct way; in the second, a concrete pic-
 ture is made to stand for a universal truth.

IN the far North stands a Pine-tree, lone, upon a wintry height;
 It sleeps: around it snows have thrown a covering of white.
 It dreams forever of a Palm that, far i' the Morning-land,
 Stands silent in a most sad calm midst heaps of burning sand.

From Heine.

Lanier.

Diverse objects and situations are here brought into direct and
 vivid contrast, while unity is discovered between them. The



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